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Filmografía y bibliografía del cine negro americano (1930-1960)

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La actualidad del cine negro queda patente con el éxito de crítica y de público de obras recientes como Casino (Martin Scorsese, 1995), La brigada del sombrero (Lee Tamahori, 1996), Al caer el sol (Robert Benton, 1996) o Donnie Brasco (Mike Newell, 1996). Hace unos meses han aparecido dos libros que se ocupan de este género y ofrecen una selección de un centenar de películas: El cine negro en 100 películas de Antonio Santamarina (Alianza, Madrid, 1999) y Obras maestras del cine negro (Mensajero, Bilbao, 1998), de quien firma estas líneas.

¿Qué interés tiene el cine negro clásico para que se vuelva sobre él? Probablemente el rasgo definitivo que caracteriza el cine negro sea una visión dual de lo real, la consideración numénica de que por debajo del orden aparente existe una realidad -de mayor calado y más importante- que tiene un talante sustancialmente conflictivo. Es decir, el carácter "negro" de este cine reside no tanto en los aspectos temáticos o formales como en una metafísica, una consideración de lo real que establece un fuerte dualismo entre la visión conformista del individuo y la sociedad y una indagación más profunda -y determinante para el resultado de los conflictos dramáticos: de ahí el poso amargo, escéptico o pesimista que, en definitiva, ofrecen las películas- que pone de relieve la corrupción policial, la pasión amorosa ciega, el enloquecimiento de las masas, la sed de poder, los mecanismos del subconsciente... todos los cuales tienen en común una fatalidad destructora y necrófila.

La violencia y la amenaza de la muerte presiden de continuo el devenir de los relatos y las conductas de los personajes. Ante la muerte no hay seguridad ni en unas fuerzas de la ley que protejan ni en un héroe que luche satisfactoriamente contra quien la provoca; sobre todo cuando la muerte no se encarna en un enemigo neto, sino en alguien cercano a quien se ama o en el propio sujeto que puede intuir que su sed de poder o su pasión amorosa conducen fatalmente a un destino trágico. En este sentido, hay que subrayar que frente al convencionalismo del final feliz del cine clásico, la serie negra presenta un parentesco incuestionable con la gran tradición de carácter trágico, desde los griegos a Shakespeare.

Una causa no menor en esta apreciación de la realidad, en esta antropología dualista, está en la teoría psicoanalítica de Sigmund Freud divulgada en la sociedad norteamericana en los años cuarenta. El freudismo, al establecer la distinción entre consciente y subconsciente y la dualidad eros/thanatos, ofrece una explicación a la motivación criminal: son los mecanismos psíquicos (complejos, pulsiones, sexualidad enferma...) que acaban por doblegar la voluntad de los individuos -de cualquier individuo, hasta de uno mismo- los que están a la base del crimen. Lo relevante de esa explicación está en su carácter médico o científico, es decir, no moral. Con ello se está en disposición de empatizar con los personajes cuyas conductas les caracterizaban, hasta ese momento, como malignos. Ya no hay un mal neto o un bien evidente; en un mismo individuo coexisten ambas realidades.

En este trabajo recopilamos una filmografía prácticamente exhaustiva sobre cine negro americano de la época clásica (1930-1960) y la bibliografía fundamental para alentar su estudio y conocimiento. Ojalá ello sirva para fomentar investigaciones que profundicen en uno de los géneros y de las épocas más fascinantes de la historia del cine.

1. FILMOGRAFÍA POR PELÍCULAS

A

Abandoned (Joseph M. Newman, 1949)
El abrazo de la muerte (Criss Cross, Robert Siodmak, 1948)
Absolute Quiet (George B. Seitz, 1936)
Accidents Will Happen (William Clemens, 1938)
The Accused (William Dieterle, 1949)
Accused of Murder (Joseph Kane, 1957)
Acosados (The Chase, Arthur Ripley, 1946)
Act of Violence (Fred Zinnemann, 1949)
El acusador de sí mismo (For the Defense, John Cromwell, 1930)
Affair in Havana (Laslo Benedek, 1957)
Agente especial (Special Agent, William Keighley, 1935)
Agente especial (The Big Combo, Joseph H. Lewis, 1955)
Al Capone (Richard Wilson, 1959)
Al borde de la eternidad (Edge of Eternity, Don Siegel, 1959)
Al borde del peligro (Where the Sidewalks Ends, Otto Preminger, 1950)
Al caer la noche (Night Must Fall, Richard Thorpe, 1937)
Alcatraz Island (William McGann, 1937)
Alcohol prohibido (The Wet Parade, Victor Fleming, 1932)
Alias Dinamita (Mr. Dynamite, Alan Crosland, 1935)
Alias, la condesa (Madame Racketeer, Alexander Hall, 1932)
Alias Nick Beal (John Farrow, 1949)
All My Sons (Irving Reis, 1948)
All of Me (James Flood, 1934)
Alló, le habla el asesino (The Third Voice, Hubert Cornfield, 1959)
Alma en sombra (Rage in Heaven, W.S. Van Dyke, 1941)
Alma en suplicio (Mildred Pierce, Michael Curtiz, 1945)
Alma libre (A Free Soul, Clarence Brown, 1931)
Almas desnudas (The Reckless Moment, Max Ophuls, 1949)
Al rojo vivo (White Heat, Raoul Walsh, 1949)
Al volver a la vida (I Walk Alone, Byron Haskin, 1948)
Ámame o déjame (Love Me or Leave Me, Charles Vidor, 1955)
Los amantes de la noche (They Live by Night, Nicholas Ray, 1947)
The Amazing Mr. Williams (Alexander Hall, 1939)
Ambush (Kurt Neumann, 1938)
Among the Living (Stuart Heisler, 1941)
Amor que mata (Possessed, Curtis Bernhardt, 1947)
Anatomía de un asesinato (Anatomy of a Murder, Otto Preminger, 1959)
And Sudden Death (Charles Barton, 1936)
Angeles con caras sucias (Angels with Dirty Faces, Michael Curtiz, 1939)
Angel negro (The Black Angel, Roy William Neil, 1946)
Angel o diablo (Fallen Angel, Otto Preminger, 1945)
Angels Over Broadway (Ben Hetch, 1940)
Angels Wash their Faces (Ray Enright, 1939)
Appointemente Whit a Shadow (Richard Carlson, 1958)
La araña (The Web, Michael Gordon, 1947)
Are these Our Children? (Wesley Ruggles, 1931)
Argel (Algiers, John Cromwell, 1938)
Armored Car Robbery (Richard Fleisher, 1950)
The Arnelo Affair (Arch Oboler, 1947)
El arrabal (The Bowery, Raoul Walsh, 1933)
Arrest Bulldog Drummond! (James Hogan, 1938)

Asesinato en la terraza (Penthouse, William S. Van Dyke, 1933)
El asesino anda suelto (The Killer is Loose, Budd Boetticher, 1956)
El asesino poeta (Lured, Douglas Sirk, 1947)
Astucia de mujer (Jeopardy, John Sturges, 1953)
Atajo al infierno (Short Cut to Hell, James Cagney, 1957)
Atraco en las nubes (A Prize of Gold, Mark Robson, 1955)
Atraco perfecto (The Killing, Stanley Kubrick, 1956)
Atraco sin huellas (Six Bridges to Cross, Joseph Pevney, 1955)
Atrapados (Caught, Max Ophuls, 1949)
A través del espejo (The Dark Mirror, Robert Siodmak, 1946)
Autumm Leaves (Robert Aldrich, 1956)
Una aventura en la niebla (Blind Adventure, Ernest B. Schoedsack, 1933)
Una aventurera en Macao (Macao, Josef von Sternberg, 1950)
Aves de rapiña (Larceny, George Sherman, 1948)

B

Baby Face Harrington (Raoul Walsh, 1935)
Baby Face Nelson (Donald Siegel, 1957)
Back Door to Heaven (William K. Howard, 1939)
The Bad Seed (Mervyn LeRoy, 1956)
Bait (Hugo Haas, 1954)
Bajo el manto de la noche (Under Cover of Night, George B. Seitz, 1937)
Balas o votos (Bullets or ballots, William Keighley, 1936)
Bamboo Blonde (Anthony Mann, 1946)
Bannerline (Don Weis, 1951)
Barreras de orgullo (Bottom of the Bottle, Henry Hathaway, 1956)
Barreras infranqueables (Bordertown, Archie L. Mayo, 1934)
Barrio chino (Frisco Jenny, William A. Wellman, 1933)
El barrio contra mí (King Creole, Michael Curtiz, 1958)
The Beat Generation (Charles Haas, 1959)
Before Dawn (Irving Pichel, 1933)
Belle of the Nineties (Leo McCarey, 1934)
Behind Locked Doors (Budd Boetticher, 1948)
Behind Prison Gates (Charles Barton, 1939)
Behind the High Wall (Abner Biberman, 1956)
Berlín Express (Berlin Express, Jacques Tourneur, 1948)
El beso ante el espejo (The Kiss Before the Mirror, James Whale, 1933)
Un beso antes de morir (A Kiss Before Dying, Gerd Oswald, 1956)
El beso de la muerte (Kiss of Death, Henry Hathaway, 1947)
El beso mortal (Kiss Me Deadly, Robert Aldrich, 1955)
El beso revelador (Wives under Suspicion, James Whale, 1938)
Bestias de la ciudad (The Garment Jungle, Vincent Sherman, 1957)
Between Midnight and Dawn (Gordon Douglas, 1950)
Beware, my Lovely (Harry Horner, 1952)
Bewitched (Arch Oboler, 1945)
The Big Bluff (W. Lee Wilder, 1955)
The Big Boodle (Richard Wilson, 1957)
Big Brown Eyes (Raoul Walsh, 1936)
The Big City (Frank Borzage, 1937)
Big Jim McLain (Edward Ludwig, 1952)
The Big Knife (Robert Aldrich, 1955)
The Big Night (Joseph Losey, 1951)
The Big Noise (Frank McDonald, 1936)
The Big Shakedown (John Francis Dillon, 1934)

The Big Shot (Lewis Seiler, 1942)
Big Town Girl (Alfred Werker, 1937)
Billion Dollar Scandal (Harry Joe Brown, 1932)
Blackfire (Vicent Sherman, 1950)
Black Friday (Arthur Lubin, 1940)
The Black Hand (Richard Thorpe, 1950)
Blacklash (Eugene Forde, 1947)
Black Legion (Archie Mayo, 1937)
Blackmail (John Considine, 1939)
The Black Room (Roy William Neill, 1935)
Blackwell's Island (William McGann, 1939)
Black Widow (Nunnally Johnson, 1954)
Blind Spot (Robert Gordon, 1947)
Blood Money (Roland Brown, 1933)
Bluebeard (Edgard G. Ulmer, 1944)
A Blueprint for Murder (Andrew L. Stone, 1953)
Blues in the Night (Anatole Litvak, 1941)
Bodyguard (Richard Fleisher, 1948)
Bombay Mail (Edwin L. Marin, 1933)
The Bonnie Parker Story (William Witney, 1958)
Al borde del peligro (Where the Sidewalk Ends, Otto Preminger, 1950)
Border G-Men (David Howard, 1938)
Border Incident (Anthony Mann, 1949)
Born Reckless (Malcolm St. Clair, 1930)
Born to Be Bad (Nicholas Ray, 1950)
Born to Kill (Robert Wise, 1947)
El bosque petrificado (The Petrified Forest, Archie Mayo, 1936)
The Boss (Byron Haskin, 1956)
Boulder Dam (Frank McDonald, 1936)
El boxeador y la dama (The Prizefighter and the Lady, W.S. Van Dyke, 1933)
Boy of the Streets (William Nigh, 1937)
The Brasher Doubloon (John Brahm, 1947)
Brigada suicida (T-Men, Anthony Mann, 1947)
Brigada 21 (Detective Story, William Wyler, 1951)
Broadway Through a Keyhole (Lowell J. Sherman, 1933)
Brother Orchid (Lloyd Bacon, 1940)
The Brothers Ricco (Phil Karlson, 1957)
Los buitres de Macao (The Scavengers, John Cromwell, 1959)
Bulldog Drummond's Revenge (Louis King, 1938)
A Bullet Scars (Ross Lederman, 1942)
The Burglar (Paul Wendkos, 1957)
Burlando la ley (Shield for Murder, Howard Koch, 1954)
Bury Me Dead (Bernard Vorhaus, 1947)
By Whose Hand? (Ben Stoloff, 1932)

C

Calcuta (Calcutta, John Farrow, 1947)
Call a Messenger (Arthur Lubin, 1939)
La calle (Street Scene, King Vidor, 1931)
La calle del azar (Street of Chance, John Cromwell, 1930)
El callejón de las almas perdidas (Nightmare Alley, Edmund Goulding, 1947)
Callejón sin salida (Dead Reckoning, John Cromwell, 1947)
La calle 99 (Pushover, Richard Quine, 1954)
Las calles de la ciudad (City Streets, Rouben Mamoulian, 1931)

Calle River 99 (99 River Street, Phil Karlson, 1953)
La calle sin nombre (The Street with no Name, William Keighley, 1948)
Calle sin salida (Dead end, William Wyler, 1936)
Las calles de la ciudad (City Streets, Roben Mamoulian, 1931)
Calling Homicide (Edwards Bernds, 1956)
Canon City (Crane Wilbur, 1948)
The Captive City (Robert Wise, 1952)
The Capture (John Sturges, 1950)
Cara cortada (The Scarface Mob, Phil Karlson, 1959)
Cara de ángel (Angel Face, Otto Preminger, 1953)
Carrer Woman (Lewis Seiler, 1936)
La carretera del infierno (Hell's Highway, Rowland Brown, 1932)
Carretera 301 (Highway 301, Andrew L. Stone, 1951)
La carta (The Letter, William Wyler, 1940)
Cartas a mi amada (Love Letters, William Dieterle, 1945)
Cartas envenenadas (The Thirteenth Letter, Otto Preminger, 1951)
El cartero siempre llama dos veces (The Postman Always Rings Twice , T. Garnett, 1947)
La casa de bambú (The House of Bamboo, Sam Fuller, 1955)
La casa de la calle 92 (The House on 92nd. Street, Henry Hathaway, 1945)
La casa de la colina (The House on Telegraph Hill, Robert Wise, 1949)
La casa en las sombras (On Dangerous Ground, Nicholas Ray, 1952)
Casbah (John Berry, 1948)
The Case against Brooklyn (Paul Wendkos, 1958)
The Case against Mrs. Ames (William Seiter, 1936)
El caso del perro aullador (The Case of the Howling Dog, Alan Crosland, 1934)
El caso O'Hara (The People Against O'Hara, John Sturges, 1951)
Castle on the Hudson (Anatole Litvak, 1940)
Caught Plastered (William Seiter, 1931)
Cause for Alarm (Tay Garnett, 1951)
Cayo Largo (Key Largo, John Huston, 1948)
Cell 2455, Death Row (Fred F. Sears, 1955)
Celos (Jealousy, Gustav Machaty, 1945)
La cena de los acusados (The Tin Man, William S. Van Dyke, 1933)
Cerco de odio (The Dark Past, Rudolph Maté, 1948)
Chantaje (Hush Money, Sidney Landfield, 1931)
Chantaje en Broadway/El dulce sabor del éxito (Sweet Smell of Success, Alexander MacKendrick, 1957)
Charlie Chan en la ópera (Charlie Chan at the Opera, H. Bruce Humberstone, 1936)
Chicago, año 30 (Party Girl, Nicholas Ray, 1958)
Chicago Confidential (Sidney Salkow, 1957)
Chicago Syndicate (Fred F. Sears, 1955)
La cicatriz (Hollow Triumph, Steve Sekely, 1948)
Circumstancial Evidence (John Larkin, 1945)
Cita a las once (Walk East on Beacon, Alfred Werker, 1952)
City Across the River (Maxwell Shane, 1949)
City Girl (Alfred Werker, 1937)
City of Chance (Ricardo Cortez, 1939)
City of Fear (Irving Lerner, 1959)
City on a Hunt / No escape (Charles Bennett, 1953)
La ciudad de conquista (City for Conquest, Anatole Litvak, 1940)
La ciudad desnuda (The Naked City, Jules Dassin, 1948)
Ciudad en sombras (Dark City, William Dieterle, 1950)
La ciudad que nunca duerme (The City that Never Sleeps, John H. Auer, 1953)
La ciudad siniestra (Frisco Kid, Lloyd Bacon, 1934)
The Clay Pigeon (Richard Fleischer, 1949)

Cloak and Danger (Fritz Lang, 1946)
El club de medianoche (Midnight Club, Alexander Hall, 1933)
C-Man (Irving Lerner, 1949)
El código penal/Código criminal (The Criminal Code, Howard Hawks, 1931)
The Come-On (Walter Birdwell, 1956)
Comet over Broadway (Busby Berkeley, 1938)
Comme Fill the Cup (Gordon Douglas, 1951)
Concierto macabro (Hangover Square, John Brahm, 1945)
Condemned (Wesley Ruggles, 1930)
Condemmed Women (Lew Landers, 1938)
Confession (Joe May, 1937)
Confessions of a Nazi Spy (Anatole Litvak, 1939)
Congo Crossing (Joseph Pevney, 1956)
Con las horas contadas (D.O.A., Rudolph Maté, 1949)
Conspiración de silencio (Bad Day at Black Rock, John Sturges, 1955)
Con su misma arma (Slightly Honorable, Tay Garnett, 1939)
Contra el imperio del crimen (G-men, William Keighley, 1935)
The Cool and the Crazy (William Witney, 1958)
Cop Hater (William Berke, 1958)
Corazón de hielo (Kiss Tomorrow Goodbye, Gordon Douglas, 1950)
Corpse Came COD (Henry Levin, 1947)
Correo diplomático (Diplomatic Courier, Henry Hathaway, 1952)
Counsel for Crime (John Brahm, 1937)
Crack Up (Irving Reis, 1946)
Crashout (Lewis R. Foster, 1955)
El crepúsculo de los dioses (Sunset Boulevard, Billy Wilder, 1950)
Crime Against Joe (Lee Sholem, 1956)
Crime by Night (William Clemens, 1944)
Crime Doctor (John Robertson, 1934)
Crime in the Streets (Donald Siegel, 1956)
Crimen y castigo (Crime and Punishment, Josef von Sternberg, 1935)
The Crime of Dr. Crespi (John H. Auer, 1935)
The Crime of Dr. Forbes (George Marshall, 1936)
Crime of Passion (Gerd Oswald, 1957)
Crime of the Century (William Beaudine, 1933)
Crime School (Lewis Seiler, 1938)
Crime Wave (André De Toth, 1945)
Crime whithout Passion (Ben Hetch, 1934)
Criminal Court (Robert Wise, 1946)
Criminal Lawyer (Christy C. Cabanne, 1936)
The Crooked Way (Robert Florey, 1949)
The Crooked Web (Nathan Juran, 1955)
Crossroads (Jack Conway, 1942)
Cry Danger (Robert Parrish, 1951)
A Cry in the Night (Frank Tuttle, 1956)
The Cry of the Hunted (Joseph H. Lewis, 1953)
Cry Terror (Andrew L. Stone, 1958)
Cry Tough (Paul Stanley, 1959)
Cry Vengeance (Mark Stevens, 1954)
Cry Wolf (Peter Godfrey, 1947)
El cuarto hombre (Kansas City Confidential, Phil Karlson, 1952)
Cuerpo y alma (Body and Soul, Robert Rossen, 1947)
El cuervo (This Gun for Hire, Frank Tuttle, 1942)

D

La dalia azul (The blue Dahlia, George Marshall, 1946)
La dama del club nocturno (Night Club Lady, Irving Cummings, 1932)
La dama del lago (Lady in the Lake, Robert Montgomery, 1946)
La dama desconocida (The Phantom Lady, Robert Siodmak, 1944)
La dama de Shangai (The Lady from Shangai, Orson Welles, 1947)
La dama de Trinidad (Affair in Trinidad, Vincent Sherman, 1952)
Dama por un día (Lady for a Day, Frank Capra, 1933)
Damas de presidio (Ladies of the Big House, Marion Gering, 1931)
The Damned Don't Cry (Vincent Sherman, 1950)
Dangerous Corner (Phil Rosen, 1934)
Dangerous Crossing (Joseph M. Newman, 1953)
A Dangerous Profession (Ted Tetzlaff, 1949)
Dangerous to Know (Robert Florey, 1938)
Danger Signal (Robert Florey, 1945)
Dark Hazard (Alfred E. Green, 1934)
Dark Waters (André de Toth, 1944)
Daughter of Shanghai (Robert Florey, 1937)
Dawn Three Dark Streets (Arnold Laven, 1954)
Dead in Small Doses (Joseph M. Newman, 1957)
Deadline at Dawn (Harold Clurman, 1946)
Deadline USA (Richard Brooks, 1952)
Death from a Distance (Frank Strayer, 1936)
Death of a Scoundrel (Charles Martin, 1956)
Deception (Irving Rapper, 1946)
Decoy (Jack Bernhard, 1946)
El dedo acusador (The Finger Points, John Francis Dillon, 1931)
Deep Valley (Jean Negulesco, 1947)
Defiendo mi vida (Dust Be my Destiny, Lewis Seiler, 1939)
Dejada en prenda (Little Miss Marker, Alexander Hall, 1934)
The Delinquents (Robert Altman, 1957)
El demonio de las armas (Deadly is the Female, Joseph H. Lewis, 1949)
Los desaparecidos (Bureau of Missing Persons, Roy Del Ruth, 1933)
Deseos humanos (Human Desire, Fritz Lang, 1954)
Despacio, forastero (Walk Softly, Stranger, Robert Stevenson, 1950)
Desperate (Anthony Mann, 1947)
Destination Murder (Edward L. Cahn, 1950)
Destino: Budapest (Assignment Paris, Robert Parrish, 1952)
Destiny (Reginald LeBorg, 1944)
Detective 62 (Private Detective 62, Michael Curtiz, 1933)
Detour (Edgard G. Ulmer, 1945)
Devil's Island (William Clemens, 1940)
The Devil Thumbs a Ride (Felix E. Feist, 1947)
El diabólico señor Benton (Julie, Andrew L. Stone, 1956)
Dial 1119 (Gerald Mayer, 1950)
Días sin huella (The lost Weekend, Billy Wilder, 1945)
Dillinger, el enemigo público número uno (Dillinger, Mark Nosseck, 1945)
Dino the Tall Stranger (Thomas Carr, 1957)
Disbarred (Robert Florey, 1939)
Disorderly Conduct (John W. Considine, 1932)
Doble vida (A Double Life, George Cukor, 1948)
Dos segundos (Two Seconds, Mervyn LeRoy, 1932)
Las dos señoras Carroll (The Two Mrs. Carroll, Peter Godfrey, 1947)
Drama en presidio (Convicted, Henry Levin, 1950)

Dr. Broadway (Anthony Mann, 1942)
El doctor Sócrates (Dr. Socrates, William Dieterle, 1935)
Dragstrip Girl (Edward L. Cahn, 1957)
Drive a Crooked Road (Richard Quine, 1954)

E

The Earl of Chicago (Richard Thorpe, 1940)
Él, ella y Asta (Afther the Tin Man, William S. Van Dyke, 1936)
El embrujo de Shangai (The Shanghai Gesture, Josef von Sternberg, 1941)
Ellery Queen, Master Detective (Kurt Neumann, 1940)
Encadenados (Notorious, Alfred Hitchcock, 1946)
Encrucijada de odios (Crossfire, Edward Dmytryk, 1947)
Encubridora (Rancho Notorious, Fritz Lang, 1951)
Encuentro en la noche (Clash by Night, Fritz Lang, 1952)
El enemigo público (Public enemy, William A. Wellman, 1931)
El enemigo público nº 1 (Manhattan Melodrama, William S. Van Dyke, 1934)
Ensayo dramático (The Glass Web, Jack Arnold, 1954)
En un lugar solitario (In a Lonely Place, Nicholas Ray, 1950)
Envuelto en la sombra (The Dark Corner, Henry Hathaway, 1946)
La escalera de caracol (The Spiral Staircase, Robert Siodmak, 1945)
Escape in the Fog (Budd Boetticher, 1945)
Escape for Crime (Ross Lederman, 1942)
El espectro de la rosa (Specter of th Rose, Ben Hetch, 1946)
El espía (The Thief, Russell Rouse, 1952)
Espionage Agent (Lloyd Bacon, 1939)
Estambul (Journey into Fear, Norman Foster, 1942)
Evelyn Prentice (John Considine, 1934)
Exile Express (Otis Garrett, 1939)
The Ex-Mrs. Bradford (Stephen Roberts, 1936)
El extranjero (The Stranger, Orson Welles, 1946)
Extraña mujer (The Strange Woman, Edgar G. Ulmer, 1946)
El extraño amor de Marta Ivers (The Strange Love of Martha Ivers, Lewis Milestone, 1946)
Extraños en un tren (Strangers on a Train, Alfred Hitchcock, 1951)

F

Fair Warning (Norman Foster, 1937)
The Falcon and the Coeds (William Clemens, 1943)
The Falcon in Mexico (William Berke, 1944)
The Falcon out West (William Clemens, 1944)
The Falcon Strikes Back (Edward Dmytryk, 1943)
The Falcon Takes Over (Irving Reis, 1942)
Falso culpable (The Wrong Man, Alfred Hitchcock, 1956)
The Fallen Sparrow (Richard Wallace, 1943)
Fall Guy (Reginald LeBorg, 1947)
The Famous Ferguson Case (Lloyd Bacon, 1932)
The Family Secret (Henry Levin, 1951)
Fast and Loose (Edwin L. Marin, 1939)
Father Brown Detective (Edward Sedgwick, 1934)
The Fat Man (William Castle, 1951)
La fascinación del bárbaro (Ladies Love Brutes, Rowland V. Lee, 1930)
Fatalidad (Dishonored, Josef von Sternberg, 1931)

Fear (Alfred Zeisler, 1946)
Fear and Desire (Stanley Kubrick, 1953)
Fear in the Night (Maxwell Shane, 1947)
The Fearmakers (Jacques Tourneur, 1959)
Female on the Beach (Joseph Pevney, 1955)
The File of Thelma Jordon (Robert Siodmak, 1950)
Fingerman (Harold Schuster, 1955)
Five against the House (Phil Karlson, 1955)
The Flame (John H. Auer, 1948)
Flamingo Road (Michael Curtiz, 1949)
Flaxy Martin (Richard Bare, 1949)
The Florentine Dagger (Robert Florey, 1935)
Fog (Albert S. Rogell, 1933)
Fog Over Frisco (William Dieterle, 1934)
Follow Me Quietly (Richard Fleisher, 1949)
Footsteps in the Dark (Lloyd Bacon, 1941)
Footsteps in the Night (Jean Yarbrough, 1957)
Forajidos (The Killers, Robert Siodmak, 1946)
Forbidden (Rudolph Maté, 1954)
For You I Die (John Reinhardt, 1948)
Four Hours to Kill (Mitchell Leisen, 1935)
Four Men and a Prayer (John Ford, 1938)
The Fourteen Hours (Henry Hathaway, 1951)
From Headquarters (William Dieterle, 1933)
La frontera de la muerte (Chinatown Nights, William A. Wellman, 1929)
Las fronteras del crimen (His Kind of Woman, John Farrow, 1951)
Fuera de la ley (Outside the Law, Tod Browning, 1930)
Fuerza bruta (Brute Force, Jules Dassin, 1947)
A Fugitive from Justice (Terry Morse, 1940)
Furia (Fury, Fritz Lang, 1936)

G

Gambling House (Ted Tetzlaff, 1951)
The Gang Buster (A. Edward Sutherland, 1931)
Gangs of New York (James Cruze, 1938)
The Gangster (Gordon Wiles, 1947)
El gángster y la bailarina (House Across the Bay, Archie L. Mayo, 1940)
Gang War (Gene Fowler, 1958)
Gardenia azul (The Blue Gardenia, Fritz Lang, 1953)
The Gay Bride (John Considine, 1934)
Gilda (Charles Vidor, 1946)
The Girl in Black Stokings (Howard Koch, 1957)
Girls in Prison (Edward L. Cahn, 1956)
Girls on Probation (William McGann, 1938)
Girls on the Loose (Paul Henreid, 1958)
Girls Town (Charles Haas, 1959)
The Glass Alibi (W. Lee Wilder, 1946)
The Glass Wall (Maxwell Shane, 1953)
Gloria y hambre (Heroes for Sale, William A. Wellman, 1933)
El gong de la victoria (The Crowd Roars, Richard Thorpe, 1938)
El gran carnaval (The Big Carnival, Billy Wilder, 1951)
Grand Exit (Erle C. Kenton, 1935)
El gran robo (The Big Steal, Don Siegel, 1949)
El gran tipo (Great Guy, John G. Blystone, 1936)

The Great Flamarion (Anthony Mann, 1945)
The Great Gambini (Charles Vidor, 1937)
The Great Hospital Mystery (James Tinling, 1937)
The Great Hotel Mystery (Eugene Forde, 1934)
The Great O'Malley (William Dieterle, 1937)
El guantalete verde (The Green Glove, Rudolph Maté, 1951)
El guapo (Lady Killer, Roy Del Ruth, 1933)
Guerra sin cuartel (Show Them no Mercy, George Marshall, 1935)
The Guilty (John Reinhardt, 1947)
Guilty as Hell (Erle C. Kenton, 1932)
Guilty Bystander (Joseph Lerner, 1950)
Guns, Girls and Gangsters (Edward L. Cahn, 1959)

H

El hacha justiciera (The Hatchet Man, William A. Wellman, 1932)
El halcón (Dangerous Female/The Maltese Falcon, Roy Del Ruth, 1931)
El halcón maltés (The Maltese Falcon, John Huston, 1941)
Hampa dorada (Little Caesar, Mervyn LeRoy, 1930)
Hat, Coat and Glove (Washington Miner, 1934)
Heat Lightning (Mervyn LeRoy, 1934)
Hedda Gabler (The Velvet Touch, John Gage, 1948)
Hell on Frisco Bay (Frank Tuttle, 1956)
Hell's Half Acre (John H. Auer, 1954)
Hell's House (Howard Higgins, 1932)
Hell's Island (Phil Karlson, 1955)
Hell's Kitchen (Lewis Seiler, 1939)
Her Kind of Man (Frederick De Cordova, 1946)
He Was Her Man (Lloyd Bacon, 1934)
The Hidden Eye (Richard Whorf, 1945)
Hidden Fear (André DeToth, 1957)
High School Confidential (Jack Arnold, 1958)
High Tide (John Reinhardt, 1947)
Highway Dragnet (Nathan Juran, 1954)
Highway West (William McGann, 1941)
His Night Out (William Nigh, 1935)
La historia del hampa (Exclusive Story, George B. Seitz, 1936)
Historia de un detective (Murder My Sweet, Edward Dmytryk, 1944)
The Hitch-Hiker (Ida Lupino, 1953)
Hit and Un (Hugo Haas, 1957)
Hold Back Tomorrow (Hugo Haas, 1956)
Holiday for Sinners (Gerard Mayer, 1952)
Hollywood Speaks (Edward Buzzell, 1932)
Hollywood Story (William Castle, 1951)
Un hombre acusa (The Turning Point, William Dieterle, 1952)
El hombre atrapado (Man Hunt, Fritz Lang, 1941)
El hombre de hierro (Iron Man, Tod Browning, 1931)
El hombre de las tinieblas (Man in the Dark, Lew Landers, 1953)
Hombre de leyes (Lawyer Man, William Dieterle, 1932)
Un hombre de mundo (Man of the World, Richard Wallace, 1931)
Un hombre de suerte (The Hole in the Wall, Robert Florey, 1929)
Homicide Bureau (Charles C. Coleman, 1938)
The Homicide Squad (Edward L. Cahn, 1931)
Hong Kong Confidential (Edward L. Cahn, 1958)
The Hoodlum (Max Nosseck, 1951)

Hoodlum Empire (Joseph Kane, 1952)
La horda (The Racket, Lewis Milestone, 1928)
Una hora en blanco (The Unguarded Hour, Sam Wood, 1936)
Horas desesperadas (The Desperate Hours, William Wyler, 1955)
House by the River (Fritz Lang, 1950)
The House of Numbers (Russell Rouse, 1957)
The Houston Story (William Castle, 1956)
La huella del recuerdo (The Locket, John Brahm, 1947)
The Human Jungle (Joseph M. Newman, 1954)
Humoresque (Jean Negulesco, 1947)
The Hunted (Jack Bernhard, 1948)
Hunt the Man Down (George Archainbaud, 1950)
Huracán (When Tomorrow Comes, John M. Stahl, 1939)

I

I Am a Thief (Robert Florey, 1934)
I Am not Afraid (Crane Wilbur, 1939)
I Died a Thousand Times (Stuart Heisler, 1955)
El ídolo de barro (Champion, Mark Robson, 1949)
I, Jane Doe (John H. Auer, 1948)
Illegal (Lewis Allen, 1955)
Illegal Entry (Frederick de Cordova, 1949)
Illegal Trafic (Louis King, 1938)
I, Mobster (Roger Corman, 1959)
Impact (Arthur Lubin, 1949)
El imperio del terror (The Phenix City Story, Phil Karlson, 1955)
Impulso criminal (Compulsion, Richard Fleisher, 1958)
Incident (William Beaudine, 1948)
El infierno negro (Black Fury, Michael Curtiz, 1935)
Inside Detroit (Fred F. Sears, 1956)
Inside Job (Jean Yarbrough, 1946)
Inside the Walls of Folsom Prison (Crane Wilbur, 1951)
I, the Jury (Harry Essex, 1953)
El intrépido (Born Reckless, John Ford y Andrew Bennison, 1930)
Investigación criminal (Vice Squad, Arnold Laven, 1953)
The Invisible Menace (John Farrow, 1938)
Invisible Stripes (Lloyd Bacon, 1940)
I Promise to Pay (Ross Lederman, 1937)
Iron Man (Joseph Pevney, 1951)
Ivy (Sam Wood, 1947)
I Was a Communist for the F.B.I. (Gordon Douglas, 1951)
I Was Framed (Ross Lederman, 1942)
I Wouldn't Be in Your Shoes (William Nigh, 1948)

J

Jack el Destripador (The Lodger, John Brahm, 1944)
Jack Slade (Harold Schuster, 1953)
Jailbreak (Nick Grinde, 1936)
Jealousy (Roy William Neill, 1934)
Jennifer (Joel Lewton, 1953)
Jigsaw (Fletcher Markle, 1949)
Johnny Allegro (Ted Tetzlaff, 1949)
Johnny Angel (Edwin L. Marin, 1945)

Johnny Apollo (Henry Hathaway, 1940)
Johnny O'Clock (Robert Rossen, 1947)
Johnny Stool Pigeon (William Castle, 1949)
Juke Girl (Curtis Bernhardt, 1942)
La jungla de asfalto (The Asphalt Jungle, John Huston, 1950)
The Jury's Secret (Edward Sloman, 1937)
Justicia (Night Court, W.S. Van Dyke, 1932)
La justicia al acecho (Big House USA, Howard Koch, 1955)
El justiciero (Boomerang, Elia Kazan, 1947)
La juventud manda (This Day and Age, Cecil B. DeMille, 1933)

K

Key Witness (D. Ross Lederman, 1947)
Kid Galahad (Michael Curtiz, 1937)
Killer's Kiss (Stanley Kubrick, 1955)
The Killer that Stalked New York (Earl McEvoy, 1951)
El kimono rojo (The Crimson Kimono, Sam Fuller, 1959)
Kind Lady (George B. Seitz, 1935)
King for a Night (Kurt Neumann, 1933)
King Lady (John Sturges, 1951)
King of Alcatraz (Robert Florey, 1938)
King of Chinatown (Nick Grinde, 1939)
King of Gamblers (Robert Florey, 1937)
King of the Underworld (Lewis Seiler, 1939)
King's Row (Sam Wood, 1941)

L

Ladies of the Jury (Lowell J. Sherman, 1932)
Ladies Love Danger (H. Bruce Humberstone, 1935)
Ladies' Man (Lothar Mendes, 1931)
Ladies They Talk About (William Keighley, 1933)
Lady for a Night (Leigh Jason, 1941)
The Lady from Nowhere (Gordon Wiles, 1936)
Lady Gangster (Robert Florey, 1942)
Lady in the Morgue (Otis Garrett, 1938)
Lady on a Train (Charles David, 1945)
Lady Scarface (Frank Woodruff, 1941)
The Lady Who Dared (William Beaudine, 1931)
A Lady Without Passport (Joseph H. Lewis, 1950)
Larceny, Inc. (Lloyd Bacon, 1942)
The Lancer Spy (Gregory Ratoff, 1937)
Larga es la noche (Odd man out, Carol Redd, 1947)
The Last Parade (Erle C. Kenton, 1931)
The Last Warning (Albert S. Rogell, 1938)
Laura (Laura, Otto Preminger, 1944)
The Law in Her Hands (William Clemens, 1936)
The Lawless (Joseph Losey, 1950)
League of Frightened Men (Alfred E. Green, 1937)
Let Us Live (John Brahm, 1939)
La ley del hampa (Underworld, Joseph von Sternberg, 1927)
La ley del hampa (The Rise and Fall of Legs Diamong, Budd Boetticher, 1960)
La ley del silencio (On the Waterfront, Elia Kazan, 1954)

La ley del Talión (The Mad Game, Irving Cummings, 1933)
A Life in the Balance (Harry Horner, 1955)
Ligeramente escarlata (Slightly Scarlet, Allan Dwan, 1955)
The Line-Up (Donald Siegel, 1958)
Llamad a cualquier puerta Knock on Any Door, Nicholas Ray, 1949)
La llave de cristal (The Glass Key, Frank Tuttle, 1935)
La llave de cristal (The Glass Key, Stuart Heisler, 1942)
Loan Shark (Seymour Friedman, 1952)
Loophole (Harold Schuster, 1954)
Love from a Stranger (Richard Whorf, 1947)
Love Letters of a Star (Lewis R. Foster, 1936)
Love is a Racket (William A. Wellman, 1932)
Lucky Jordan (Frank Tuttle, 1942)
Lucky Nick Cain (Joseph M. Newman, 1950)
Luisiana (Lady River, George B. Seitz, 1934)
La luz brilló dos veces (Lightning Strikes Twice, King Vidor, 1951)
Luz en el alma (Christmas Holiday, Robert Siodmak, 1944)
Luz que agoniza (Gaslight, George Cukor, 1944)

M

M (Joseph Losey, 1951)
Machine Gun Kelly (Roger Corman, 1958)
Mad at the World (Harry Essex, 1955)
The Mad Doctor (Tim Whelan, 1940)
The Mad Magician (John Brahm, 1954)
Mad Holiday (George B. Seitz, 1936)
The Mad Miss Manton (Leigh Jason, 1938)
Mandalay (Michael Curtiz, 1934)
Manhandled (Lewis R. Foster, 1949)
The Man I Love (Raoul Walsh, 1946)
Man in the Atic (Hugo Fregonese, 1953)
The Man in the Net (Michael Curtiz, 1959)
The Man Is Armed (Franklin Adreon, 1956)
Man of the People (Edwin L. Marin, 1937)
Manos culpables (Dance, Fools, Dance, W.S. van Dyke, 1931)
Manos peligrosas (Pick-Up on South Street, Sam Fuller, 1953)
Manpower (Raoul Walsh, 1941)
The Man with My Face (Edward J. Montagne, 1951)
The Man with Two Faces (Archie L. Mayo, 1934)
The Man Who Created Himself (Felix E. Feist, 1951)
The Man Who Talked too Much (Vincent Sherman, 1940)
Mara Maru (Gordon Douglas, 1952)
Marcado por el odio (Somebody Up There Likes Me, Robert Wise, 1956)
María Galante (Henry King, 1934)
Marked Woman (Lloyd Bacon, 1937)
Mark of the Whistler (William Castle, 1944)
Martes negro (Black Tuesday, Hugo Fregonese, 1955)
Más allá de la duda (Beyond a Reasonable Doubt, Fritz Lang, 1956)
Más allá del bosque (Beyond The Forest, King Vidor, 1949)
La máscara de Dimitrios (The Mask of Dimitrios, Jean Negulesco, 1944)
Más dura será la caída (The Harder They Fall, Mark Robson, 1956)
Más fuerte que la ley (Shockproof, Douglas Sirk, 1949)
The Mask of Dijon (Lew Landers, 1946)

Matando en la sombra (The Kennel Murder Case, Michael Curtiz, 1933)
Meet Nero Wolfe (Herbert Biberman, 1936)
The Menace (Roy William Neill, 1932)
Menace (Ralph Murphy, 1934)
Mentira latente (The Man of Her Own, Mitchell Leisen, 1950)
Men Without Names (Ralph Murphy, 1935)
Mercado de ladrones (Thieves' Highway, Jules Dassin, 1949)
El merodeador (The Prowler, Joseph Losey, 1951)
Miami Expose (Fred F. Sears, 1956)
The Miami Story (Fred F. Sears, 1954)
Midnight (Chester Erskine, 1934)
Midnight Court (Frank McDonald, 1937)
The Midnight Story (Joseph Pevney, 1957)
Midnight Taxi (Eugene Forde, 1937)
Mientras Nueva York duerme (While the City Sleeps, Fritz Lang, 1955)
Mil ojos tiene la noche (Night Has a Thousand Eyes, John Farrow, 1948)
El ministerio del miedo (Ministry of Fear, Fritz Lang, 1943)
Miss Pinkerton (Lloyd Bacon, 1932)
El misterio de Fiske Manor (Ladies in Retirement, Charles Vidor, 1941)
El misterio de una desconocida (Chicago Deadline, Lewis Allen, 1949)
Misterio en la noche (The Unseen, Lewis Allen, 1945)
Mr. Arkadin (Orson Welles, 1955)
The Mistery of Mr. X (Edgar Selwyn, 1934)
Monkey on my Back (André DeToth, 1957)
El monstruo de la ciudad (The Beast of the City, Charles Brabin, 1932)
Moontide (Archie L. Mayo, 1942)
Moss Rose (Gregory Ratoff, 1947)
Motorcycle Gang (Edward L. Cahn, 1957)
The Mouthpiece (James Flood, 1932)
Los muelles de Nueva York (The Docks of New York, Joseph von Sternberg, 1928)
Muero cada amanecer (Each Dawn I Die, William Keighley, 1939)
The Muggers (William Berke, 1958)
La mujer del cuadro (The Woman in the Window, Fritz Lang, 1944)
Mujer oculta (Woman in Hiding, Michael Gordon, 1950)
La mujer pantera (Cat People, Jacques Tourneur, 1942)
Murallas de silencio (One Way Street, Hugo Fregonese, 1950)
Murder by Contract (Irving Lerner, 1958)
Murder in Trinidad (Louis King, 1934)
Murder in the Big House (B. Reeves Eason, 1942)
Murder is My Beat (Edgard G. Ulmer, 1955)
The Murder Man (Tim Whelan, 1935)
The Murder of Dr. Harrigan (Frank McDonald, 1935)
Murder on the Blackboard (George Archainbaud, 1934)
Murder on the Waterfront (B. Reeves Eason, 1943)
The Murders in the Rue Morgue (Robert Florey, 1932)
Muro de tinieblas (The High Wall, Curtis Bernhardt, 1947)
Mutiny in th Big House (William Nigh, 1939)
My Gun Is Quick (George A. White, 1957)
My Name Is Julia Ross (Joseph H. Lewis, 1945)
My Six Convicts (Hugo Fregonese, 1952)
Mystery in Mexico (Robert Wise, 1948)
Mystery Street (John Sturges, 1950)

N

The Naked Alibi (Jerry Hooper, 1954)
The Naked Street (Maxwell Shane, 1954)
Nadie puede vencerme (The Set-Up, Robert Wise, 1949)
The Narrow Corner (Alfred E. Green, 1933)
The Narrow Margin (Richard Fleisher, 1952)
The Narrow Margin (Richard Thorpe, 1952) ?????
Never Love a Stranger (Robert Stevens, 1958)
News is Made at Night (Alfred Werker, 1939)
New York Confidential (Russell Rouse, 1955)
Niágara (Niagara, Henry Hathaway, 1953)
Nick Cater, Master Detective (Jacques Tourneur, 1939)
Niebla en el alma (Don't Bother to Knock, Roy Ward Baker, 1952)
Night Club Scandal (Ralph Murphy, 1937)
Night Editor (Henry Levin, 1946)
Nightfall (Jacques Tourneur, 1957)
The Night Holds the Terror (Andrew L. Stone, 1955)
The Night of June 13th (Stephen Roberts, 1932)
Nightmare (Maxwell Shane, 1956)
Night People (Nunnally Johnson, 1954)
The Night Runner (Abner Biberman, 1957)
Night without Sleep (Roy Ward Baker, 1952)
The Ninth Guest (Roy William Neill, 1934)
Nobody Lives Forever (Jean Negulesco, 1946)
La noche del cazador (The Night of the Hunter, Charles Laughton, 1955)
Noche en el alma (Moonrise, Frank Borzage, 1949)
Noche en el alma (Experiment Perilous, Jacques Tourneur, 1944)
Noche en la ciudad (Night and the City, Jules Dassin, 1950)
Noche eterna (The Long Night, Anatole Litvak, 1947)
Nocturne (Edwin L. Marin, 1946)
No estamos solos (We Are not Alone, Edmund Goulding, 1939)
No Hands of the Clock (Frank McDonald, 1941)
No Questions Asked (Harold F. Kress, 1951)
A Notorious Gentleman (Edward Laemmle, 1935)
Notorious Mr. Monks (Joseph Kane, 1958)
Nube de sangre (Edge of Doom, Mark Robson, 1950)

O

Odds Against Tomorrow (Robert Wise, 1949)
Odio entre hermanos (House of Strangers, Joseph Mankiewicz, 1949)
Off the Record (James Flood, 1939)
Once a Thief (W. Lee Wilder, 1950)
One Night at Susie's (John Francis Dillon, 1930)
On Trial (Terry Morse, 1939)
Operación Cicerón (Five Fingers, Joseph Mankiewicz, 1952)
Orden: caza sin cuartel (He Walked by Night, Alfred Werker, 1948)
The Other Woman (Hugo Haas, 1954)
Over-Exposed (Lewis Seiler, 1956)
Out of the Fog (Anatole Litvak, 1941)
Outside the Law (Jack Arnold, 1956)
Outside the Wall (Crane Wilbur, 1950)

P

Pacto tenebroso (Sleep, My Love, Douglas Sirk, 1955)

Pagada (Paid, Sam Wood, 1930)
Pánico en las calles (Panic in the Streets, Elia Kazan, 1950)
El parador del camino (Road House, Jean Negulesco, 1948)
Para ella un solo hombre (The Helen Morgan Story, Michael Curtiz, 1957)
Parole Fixer (Robert Florey, 1940)
Parole, Inc. (Alfred Zeisler, 1948)
Pasado tenebroso (Make Haste to Live, William Seiter, 1954)
Pasaporte a la fama (The Whole Town's Talking, John Ford, 1935)
Pasión bajo la niebla (Ruby Gentry, King Vidor, 1952)
Pasión ciega (They Drive by Night, Raoul Walsh, 1940)
Pasión en la selva (The Macomber Affair, Zoltan Korda, 1947)
Paula (Framed, Richard Wallace, 1947)
Payment Deferred (Lothar Mendes, 1932)
Peligros de juventud (The Quicksand, Irving Pichel, 1950)
Penitentiary (John Brahm, 1938)
Pequeño gigante (Little Giant, Roy Del Ruth, 1933)
Perdición (Double Indemmnity, Billy Wilder, 1944)
Persecución en la noche (Ride the Pink Horse, Robert Montgomery, 1947)
Perseguida (Second Chance, Rudolph Maté, 1953)
Persons in Hiding (Louis King, 1939)
Perversidad (Scarlet Street, Fritz Lang, 1945)
Pesadilla (The Strange Affair of Uncle Harry, Robert Siodmak, 1945)
Pete Kelly's Blues (Jack Webb, 1955)
Phantom of Crestwood (J. Walter Ruben, 1932)
Philo Vance's Gamble (Basil Wrangell, 1947)
Pitfall (André De Toth, 1948)
Playgirl (Joseph Pevney, 1954)
Please Murder Me (Peter Godfrey, 1956)
Plunder of the Sun (John Farrow, 1953)
Plunder Road (Hubert Cornfield, 1957)
El poder del mal (Force of Evil, Abraham Polonsky, 1948)
El poder invisible (The Mob, Robert Parrish, 1951)
El político (All the King's Men, Robert Rossen, 1949)
Por el mal camino (The Mayor of Hell, Archie L. Mayo, 1933)
Power of the Whistler (Lew Landers, 1945)
El presidio (Big House, George Hill, 1931)
The Pretender (W. Lee Wilder, 1947)
The Price of Fear (Abner Biberman, 1956)
Prisionero de su traición (Rogue Cop, Roy Rowland, 1954)
Private Hell 36 (Don Siegel, 1954)
El proceso Paradine (The Paradine Process, Alfred Hitchcock, 1947)
Public Enemy's Wife (Nick Grinde, 1936)
Public Hero Number One (J. Walter Ruben, 1935)
Puerto de Nueva York (Port of New York, Laslo Benedek, 1949)
Punto de ruptura (The Breaking Point, Michael Curtiz, 1950)
The Purple Gang (Frank McDonald, 1959)
Pursuit (Edwin L. Marin, 1935)

Q

Que el cielo la juzgue (Leave Her to Heaven, John M. Stahl, 1945)
Queen Bee (Roland MacDougall, 1955)
Queen of the Mob (James Hogan, 1940)
¿Qué hay, Nellie? (Hi, Nellie, Mervyn LeRoy, 1934)
Quick Millions (Rowland Brown, 1931)

¿Quién mató a Vicki? (I Wake Up Screaming, H. Bruce Humberstone, 1942)
¡Quiero vivir! (I Want to Live, Richard Wise, 1958)

R

Race Street (Edwin L. Marin, 1948)
The Raging Tide (George Sherman, 1951)
Racked Busters (Lloyd Bacon, 1938)
Railroaded (Anthony Mann, 1947)
Raw Deal (Anthony Mann, 1948)
Un rayo de luz (No way out, Joseph Mankiewicz, 1950)
Rebeca (Rebecca, Alfred Hitchcock, 1940)
¿Recuerdas lo de anoche? (Remember Last Night?, James Whale, 1935)
Redada (Dragnet, Jack Webb, 1954)
La redada (The Dragnet, Josef von Sternberg, 1928)
Redimida (My Sin, George Abbott, 1931)
The Red House (Delmes Daves, 1947)
Red Light (Roy Del Ruth, 1949)
El refugio (Hide Out, W.S. Van Dyle, 1934)
Rejas humanas (Blind Alley, Charles Vidor, 1939)
El regreso del gángster (A Bullet for Joey, Lewis Allen, 1955)
Relato criminal (The Undercover Man, Joseph H. Lewis, 1949)
Rendevous at Midnight (Christy C. Cabanne, 1935)
El reloj asesino (The Big Clock, John Farrow, 1948)
Repeat Performance (Alfred Werker, 1947)
Reto a la muerte (Appointment with Danger, Lewis Allen, 1951)
Retorno al abismo (Conflict, Curtis Bernhardt, 1945)
Retorno al pasado (Out of the Past, Jacques Tourneur, 1947)
The Return of Jack Slade (Harold Schuster, 1955)
The Return of the Terror (Howard Bretherton, 1934)
The Right to Live (William Keighley, 1935)
Riot in Cell Block 11 (Donald Siegel, 1954)
Risky Business (Arthur Lubin, 1939)
Roadblock (Harold Daniels, 1951)
Road Gang (Louis King, 1936)
Roadhouse Nights (Hobart Henley, 1930)
Robé un millón (I Stole a Millon, Frank Tuttle, 1939)
Roger Touhy, Gangster (Robert Florey, 1944)
Ronda nocturna (Alibi, Roland West, 1929)
Un rostro de mujer (A Woman's Face, George Cukor, 1941)
Running Wild (Abner Biberman, 1956)
Ruthless (Edgar G. Ulmer, 1948)

S

Sábado trágico (Violent Saturday, Richard Fleisher, 1955)
¡Salvaje! (The Wild One, Laslo Benedek, 1954)
Sangre en el rancho (Man in the Shadow / Pay the Devil, Jack Arnold, 1957)
Sangre en las manos (Kiss the Blood Off My Hands, Norman Foster, 1948)
San Quentin (Lloyd Bacon, 1937)
The St. Louis Kid (Ray Enright, 1934)
The Saint Strikes Back (John Farrow, 1939)
Satan Met a Lady (William Dieterle, 1936)
Scandal Street (James Hogan, 1937)
Scarf (E.A. Dupont, 1951)

Scarface, el terror del hampa (Scarface, shame of a nation, Howard Hawks, 1932)

T

The Scene of the Crime (Roy Rowland, 1949)
The Scoundrel (Ben Hetch, 1935)
The Screaming Mimi (Gerd Oswald, 1958)
The Second Woman (James V. Kern, 1951)
The Secret Bride (William Dieterle, 1935)
The Secret Fury (Mel Ferrer, 1950)
Secreto de mujer (A Woman's Secret, Nicholas Ray, 1949)
The Secret of the Blue Room (Frank Capra, 1933)
Secreto tras la puerta (Secret Beyond the Door, Fritz Lang, 1948)
Sed de mal (Touch of evil, Orson Welles, 1958)
Los seis misteriosos (The Secret Six, George Hill, 1931)
The Sellout (Gerald Mayer, 1952)
Semilla de maldad (The Blackboard Jungle, Richard Brooks, 1955)
Semilla de odio (Guest in the House, John Brahm, 1944)
La senda del crimen (The Doorway to Hell, Archie Mayo, 1930)
Senda prohibida (Johnny Eager, Mervyn LeRoy, 1942)
La senda tenebrosa (Dark Pasagge, Delmer Daves, 1947)
La sentencia (Nora Prentiss, Vincent Sherman, 1947)
Señales de alarma (Danger Lights, George B. Seitz, 1930)
Serenade (Anthony Mann, 1956)
Sergeant Madden (Josef von Sternberg, 1939)
Seven Keys to Baldpate (William Hamilton, 1935)
711 Ocean Drive (Joseph M. Newman, 1950)
The Seventh Victim (Mark Robson, 1942)
Shadow on the Wall (Pat Jackson, 1950)
The Shadow on the Window (William Asher, 1957)
Shakedown (Joseph Pevney, 1950)
Shed No Tears (Jean Yarbrough, 1948)
Sherlock Holmes contra Moriarty (The Adventures of Sherlock Holmes, Alfred Werker, 1939)
A Shot in the Dark (William McGann, 1941)
Side Street (Anthony Mann, 1950)
Siempre en mi corazón (Ever in my Heart, Archie L. Mayo, 1933)
El signo de Aries (Sign of the Ram, John Sturges, 1948)
The Silent Witness (Marcel Varnel, 1932)
Silla eléctrica para ocho hombres (The Last Mile, Howard Koch, 1959)
Sin conciencia (The Enforcer, Bretaigne Windust, 1951)
Sin conciencia (The Enforcer, Raoul Walsh, 1951) ?
Sin remisión (Caged, John Cromwell, 1949)
Slaughter on Tenth Avenue (Arnold Laven, 1957)
The Sleeping City (George Sherman, 1950)
A Slight Case of Murder (Lloyd Bacon, 1939)
Smart Girls Don't Talk (Richard Bare, 1948)
Smart Money (Alfred E. Green, 1931)
Smashing the Money Ring (Terry Morse, 1939)
Snake Pit (Anatole Litvak, 1948)
The Sniper (Edward Dmytryk, 1952)
Soborno (The Bribe, Robert Z. Leonard, 1949)
Soborno (The Racket, John Cromwell, 1951)
Los sobornados (The Big Heat, Fritz Lang, 1952)
So Dark the Night (Joseph H. Lewis, 1946)
So Evil My Love (Lewis Allen, 1949)

Soga de arena (Rope of Sand, William Dieterle, 1949)
Sólo en la noche (Somewhere in the Night, Joseph L. Mankiewicz, 1946)
Sólo se vive una vez (You Only Live Once, Fritz Lang, 1937)
La sombra de la duda (Shadow of a Doubt, George B. Seitz, 1935)
La sombra de una duda (Shadow of a Doubt, Alfred Hitchcock, 1943)
Sombra en la noche (The Unguarded Moment, Harry Heller, 1957)
Un sombrero lleno de lluvia (A Hatful of Rain, Fred Zinnemann, 1957)
El sorprendente doctor Clitterhouse (The Amazing Dr. Clitterhouse, Anatole Litvak, 1939)
The Sound of Fury (Cyril Endfield, 1952)
Sospecha (Suspiction, Alfred Hitchcock, 1941)
El sospechoso (The Suspect, Robert Siodmak, 1945)
Southside 1-1000 (Boris Ingster, 1950)
Soy un fugitivo (I'm a Fugitive fron a Chaing Gang, Mervyn LeRoy, 1932)
The Spellbinder (Jack Hively, 1939)
The Spider (Robert D. Webb, 1945)
The Spiritualist (Bernard Vorhaus, 1948)
Split Second (Dick Powell, 1953)
Stake out on Dope Street (Irving Kershner, 1958)
Stand Up and Fight (W.S. Van Dyke, 1938)
Star of Midnight (Stephen Roberts, 1935)
State Penitentiary (Lew Landers, 1950)
The Steel Jungle (Walter Doniger, 1956)
Step Down to Terror (Harry Keller, 1959)
Stop, You're Killing Me (Roy Del Ruth, 1953)
Storm Fear (Cornel Wilde, 1956)
Storm Warning (Stuart Heisler, 1951)
The Story of Temple Drake (Stephen Roberts, 1933)
Strange Alibi (Ross Lederman, 1941)
Strange Bargain (Will Price, 1949)
Strange Fascination (Hugo Haas, 1952)
Strange Illusion/Out of the Night (Edgard G. Ulmer, 1945)
Strange Impersonation (Anthony Mann, 1946)
Stranger on the Prowl (Joseph Losey, 1953)
Stranger on the Third Floor (Boris Ingster, 1940)
Strangers in the Night (Anthony Mann, 1944)
Strange Triangle (Ray McCarey, 1946)
Street of Chance (Jack Hively, 1942)
The Strip (Leslie Kardos, 1951)
Stronger than Desire (Leslie Fenton, 1939)
Such Women are Dangerous (James Flood, 1934)
Sudden Danger (Hubert Cornfield, 1955)
Sudden Fear (David Miller, 1952)
Suddenly (Lewis Allen, 1954)
El sueño eterno (The Big Sleep, Howard Hawks, 1946)
The Sun Sets at Dawn (Paul H. Sloane, 1950)
El susto (Shock, Alfred Werker, 1946)
Su señoría se divierte (The Bishop Misbehaves, E.A. Dupont, 1935)
Su última pelea (The Life of Jimmy Dolan, Archie L. Mayo, 1933)
Su vida privada (I Found Stella Parish, Mervyn LeRoy, 1935)
Suspense (Frank Tuttle, 1946)
The System (Lewis Seiler, 1953)

T

Take One False Step (Chester Erskine, 1949)
Talk About a Stranger (David Bradley, 1952)
The Tattered Dress (Jack Arnold, 1957)
The Tattoed Stranger (Edward J. Montagne, 1950)
¡Taxi! (Taxi!, Roy Del Ruth, 1932)
Teenage Doll (Roger Corman, 1957)
Tell no Tales (Leslie Fenton, 1939)
Tener y no tener (To Have and Have Not, Howard Hawks, 1945)
Tension (John Berry, 1950)
Tentación (Temptation, Irving Pichel, 1946)
Terror at Midnight (Franklin Adreon, 1956)
El testigo (The Star Witness, William A. Wellman, 1931)
Thirteen Woman (George Archainbaud, 1932)
Those High Grey Walls (Charles Vidor, 1939)
The Threat (Felix E. Feist, 1949)
Three Strangers (Jean Negulesco, 1946)
Thunderbolt (Josef von Sternberg, 1929)
They Made Me a Criminal (Busby Berkeley, 1939)
They Won't Believe Me (Irving Pichel, 1947)
They Won't Forget (Mervyn LeRoy, 1937)
This Side of the Law (Richard Bare, 1950)
Thoise Who Dance (William Beaudine, 1930)
Thunder Road (Arthur Ripley, 1958)
Tight Spot (Phil Karlson, 1956)
Timetable (Mark Stevens, 1956)
The Tin Man Goes Home (Richard Thorpe, 1944)
Too Late for Tears (Byron Haskin, 1949)
To the Ends of the Earth (Robert Stevenson, 1948)
Una tragedia humana (An American Tragedy, Josef von Sternberg, 1931)
Trágica información (Scandal Street, Phil Karlson, 1952)
Trampa de acero (The Steel Trap, Andrew L. Stone, 1952)
Trapped (Richard Fleisher, 1949)
Tras la cortina (Behind that Curtain, Irving Cummings, 1929)
Tras sus propias huellas (The Long Wait, Victor Saville, 1954)
13 Rue Madeleine (Henry Hathaway, 1946)
The Trial of Vivienne Ware (William K. Howard, 1932)
Try and Get Me (Cyril Endfield, 1950)
Two in the Dark (Ben Stoloff, 1936)
Two O'Clock Courage (Anthony Mann, 1945)
Two of a Kind (Henry Levin, 1951)
Two Smart People (Jules Dassin, 1946)

U

El último disparo (Railroaded, Anthony Mann, 1947)
El último gangster (The Last Gangster, Edward Ludwig, 1937)
El último refugio (Hight Sierra, Raoul Walsh, 1941)
Unchained (Hal Bartlett, 1955)
Undercover Man (James Flood, 1932)
Undercurrent (Vincente Minelli, 1946)
Under the Gun (Ted Tetzlaff, 1951)
Undertown (William Castle, 1950)

The Underworld Story (Cyril Endfield, 1950)
The Unfaithful (Vincent Sherman, 1947)
The Unholy Wife (John Farrow, 1957)
Único testigo (Witness to Murder, Roy Rowland, 1954)
Unidos por el crimen (Tomorrow Is Another Day, Felix Feist, 1951)
Union Station (Rudolph Maté, 1950)
The Unknown Man (Richard Thorpe, 1951)
The Unsuspected (Michael Curtiz, 1947)
Untamed Youth (Howard Koch, 1957)

V

El vagón de la muerte (Murder in the Private Car, Harry Beaumont, 1934)
Veinte mil años en Sing Sing (20.000 Years in Sing Sing, Michael Curtiz, 1933)
Valerie (Gerd Oswald, 1957)
Venganza (Cornered, Edward Dmytryk, 1945)
La ventana (The Window, Ted Tetzlaff, 1949)
The Veredict (Don Siegel, 1946)
Vértigo (Vertigo, Alfred Hitchcock, 1958)
The Vice Squad (John Cromwell, 1931)
Vicki (Harry Horner, 1953)
Una vida marcada (Cry of the City, Robert Siodmak, 1948)
Una vida robada (Stolen Life, Curtis Bernhardt, 1946)
Una vida y un amor (Singapore, John Brahm, 1947)
Los violentos años veinte (The Roaring Twenties, Raoul Walsh, 1939)
La viuda negra (The Nitwis, George Stevens, 1935)
Voces de muerte (Sorry, Wrong Number, Anatole Litvak, 1948)
A Voice in the Wind (Arthur Ripley, 1944)
Vorágine (Whirlpool, Otto Preminger, 1950)

W

Walk a Crooked Mile (Gordon Douglas, 1948)
We Who Are about to Die (Christy C. Cabanne, 1937)
When Strangers Marry (William Castle, 1944)
Where Danger Lives (John Farrow, 1950)
Whiplash (Lewis Seiler, 1948)
Whispering Footsteps (Howard Bretherton, 1943)
Whistle Stop (Leonide Moguy, 1946)
Wicked Woman (Russell Rouse, 1954)
Wild Boys of the Road (William A. Wellman, 1933)
The Wild Party (Harry Horner, 1956)
The Window from Chicago (Edward Cline, 1930)
The Witching Hour (Henry Hathaway, 1934)
Without Honor (Irving Pichel, 1950)
Without Warning (Arnold Laven, 1952)
Woman in the Dark (Phil Rosen, 1935)
The Woman in White (Peter Godfrey, 1948)
The Woman Is Dangerous (Felix Feist, 1952)
The Woman on Pier 13 (Robert Stevenson, 1949)
The Woman on the Beach (Jean Renoir, 1947)
The Woman on the Run (Norman Foster, 1950)
A Woman's Devotion (Paul Henreid, 1957)
Women's Prison (Lewis Seiler, 1955)
World for Ransom (Robert Aldrich, 1954)

Y

Yo amé a un asesino (He Ran All the Way, John Berry, 1951)
Yo confieso (I Confess, Alfred Hitchcock, 1953)
Yo creo en ti (Call Northside 777, Henry Hathaway, 1948)
Yo soy la ley (I Am the Law, Alexander Hall, 1938)
Yo soy Susana (I Am Suzanne, Rowland V. Lee, 1933)
You and Me (Fritz Lang, 1938)
You Can't Get Away With Murder (Lewis Seiler, 1939)
The Young Captives (Irving Kershner, 1959)

2. FILMOGRAFÍA POR DIRECTORES

George ABBOTT

Redimida (My Sin, 1931)

Franklin ADREON

The Man Is Armed (1956)
Terror at Midnight (1956)

Robert ALDRICH

Autumm Leaves (1956)
El beso mortal (Kiss Me Deadly, 1955)
The Big Knife (1955)
World for Ransom (1954)

Robert ALTMAN

The Delinquents (1957)

Lewis ALLEN

Misterio en la noche (The Unseen, 1945)
El misterio de una desconocida (Chicago Deadline, 1949)
El regreso del gángster (A Bullet for Joey, 1955)
Illegal (1955)
Reto a la muerte (Appointment with Danger, 1951)
So Evil My Love (1949)
Suddenly (1954)

George ARCHAINBAUD

Hunt the Man Down (1950)
Murder on the Blackboard (1934)
Thirteen Woman (1932)

Jack ARNOLD

Ensayo dramático (The Glass Web, 1954)
High School Confidential (1958)
Outside the Law (1956)
Sangre en el rancho(Man in the Shadow / Pay the Devil, 1957)
The Tattered Dress (1957)

William ASHER

The Shadow on the Window (1957)

John H. AUER

La ciudad que nunca duerme (The City that Never Sleeps, 1953)
The Crime of Dr. Crespi (1935)
The Flame (1948)
Hell's Half Acre (1954)
I, Jane Doe (1948)

Lloyd BACON

Brother Orchid (1940)
La ciudad siniestra (Frisco Kid, 1934)
Espionage Agent (1939)
The Famous Ferguson Case (1932)
Footsteps in the Dark (1941)
He Was Her Man (1934)
Invisible Stripes (1940)
Larceny, Inc. (1942)
Marked Woman (1937)

Miss Pinkerton (1932)
Racked Busters (1938)
San Quentin (1937)
A Slight Case of Murder (1939)

Roy Ward BAKER

Night without Sleep (1952)
Niebla en el alma (Don't Bother to Knock, 1952)

Kurt BALABAN

El sindicato del crimen (Murder, Incorporated, 1960)

Richard BARE

Flaxy Martin (1949)
This Side of the Law (1950)
Smart Girls Don't Talk (1948)

Hal BARTLETT

Unchained (1955)

Charles BARTON

And Sudden Death (1936)
Behind Prison Gates (1939)

William BEAUDINE

Crime of the Century (1933)
Incident (1948)
The Lady Who Dared (1931)
Thoise Who Dance (1930)

Harry BEAUMONT

El vagón de la muerte (Murder in the Private Car, 1934)

Laslo BENEDEK

Affair in Havana (1957)
Puerto de Nueva York (Port of New York, 1949)
¡Salvaje! (The Wild One, 1954)

Charles BENNETT

City on a Hunt / No escape (1953)

William BERKE

Cop Hater (1958)
The Falcon in Mexico (1944)
The Muggers (1958)

Busby BERKELEY

Comet over Broadway (1938)
They Made Me a Criminal (1939)

Edward BERNDS

Calling Homicide (1956)

Jack BERNHARD

Decoy (1946)
The Hunted (1948)

Curtis BERNHARDT

Amor que mata (Possessed, 1947)
Muro de tinieblas (The High Wall, 1947)
Juke Girl (1942)
Retorno al abismo (Conflict, 1945)
Una vida robada (Stolen Life, 1946)

John BERRY

Casbah (1948)
Tension (1950)
Yo amé a un asesino (He Ran All the Way, 1951)

Abner BIBERMAN

Behind the High Wall (1956)
The Night Runner (1957)
The Price of Fear (1956)
Running Wild (1956)

Herbert BIBERMAN

Meet Nero Wolfe (1936)

Russell BIRDWELL

The Come-On (1956)

John G. BLYSTONE

El gran tipo (Great Guy, 1936)

Budd BOETTICHER

El asesino anda suelto (The Killer is Loose, 1956)
Behind Locked Doors (1948)
Escape in the Fog (1945)
La ley del hampa (The Rise and Fall of Legs Diamong, 1960)

Frank BORZAGE

The Big City (1937)
Noche en el alma (Moonrise, 1949)

David BRADLEY

Talk About a Stranger (1952)

Charles BRABIN

El monstruo de la ciudad (The Beast of the City, 1932)

John BRAHM

The Brasher Doubloon (1947)
Concierto macabro (Hangover Square, 1945)
Counsel for Crime (1937)
La huella del recuerdo (The Locket, 1947)
Jack el Destripador (The Lodger, 1944)
Let Us Live (1939)
The Mad Magician (1954)
Penitentiary (1938)
Semilla de odio (Guest in the House, 1944)
Una vida y un amor (Singapore, 1947)

Howard BRETHERTON

The Return of the Terror (1934)
Whispering Footsteps (1943)

Richard BROOKS

Deadline USA (1952)
Semilla de maldad (The Blackboard Jungle, 1955)

Clarence BROWN

Alma libre (A Free Soul, 1931)

Harry Joe BROWN

Billion Dollar Scandal (1932)

Rowland BROWN

Blood Money (1933)
La carretera del infierno (Hell's Highway, 1932)
Quick Millions (1931)

Tod BROWNING

Fuera de la ley (Outside the Law, 1930)
El hombre de hierro (Iron Man, 1931)

Edward BUZZELL

Hollywood Speaks (1932)

Christy C. CABANNE

Criminal Lawyer (1936)
Rendevous at Midnight (1935)
We Who Are about to Die (1937)

James CAGNEY

Atajo al infierno (Short Cut to Hell, 1957)

Edward L. CAHN

Destination Murder (1950)
Dragstrip Girl (1957)
Girls in Prison (1956)
Guns, Girls and Gangsters (1959)
The Homicide Squad (1931)
Hong Kong Confidential (1958)
Motorcycle Gang (1957)

Frank CAPRA

Dama por un día (Lady for a Day, 1933)

Richard CARLSON

Appointemente Whit a Shadow (1958)

Thomas CARR

Dino the Tall Stranger (1957)

William CASTLE

The Fat Man (1951)
Hollywood Story (1951)
The Houston Story (1956)
Johnny Stool Pigeon (1949)
Mark of the Whistler (1944)
Undertown (1950)
When Strangers Marry (1944)

William CLEMENS

Accidents Will Happen (1938)
Crime by Night (1944)
Devil's Island (1940)
The Falcon and the Coeds (1943)
The Falcon out West (1944)
The Law in Her Hands (1936)

Edward CLINE

The Window from Chicago (1930)

Harold CLURMAN

Deadline at Dawn (1946)

Charles C. COLEMAN

Homicide Bureau (1938)

John CONSIDINE

Blackmail (1939)
Disorderly Conduct (1932)
Evelyn Prentice (1934)
The Gay Bride (1934)

Jack CONWAY

Crossroads (1942)

Roger CORMAN

I, Mobster (1959)
Machine Gun Kelly (1958)
Teenage Doll (1957)

Hubert CORNFIELD

Alló, le habla el asesino (The Third Voice, 1959)
Sudden Danger (1955)
Plunder Road (1957)

Ricardo CORTEZ

City of Chance (1939)

John CROMWELL

El acusador de sí mismo (For the Defense, 1930)
Argel (Algiers, 1938)
Los buitres de Macao (The Scavengers, 1959)
La calle del azar (Street of Chance, 1930)
Callejón sin salida (Dead Reckoning, 1947)
Sin remisión (Caged, 1949)
Soborno (The Racket, 1951)
The Vice Squad (1931)

Alan CROSLAND

El caso del perro aullador (The Case of the Howling Dog, 1934)
Alias Dinamita (Mr. Dynamite, 1935)

James CRUZE

Gangs of New York (1938)

George CUKOR

Doble vida (A Double Life, 1948)
Luz que agoniza (Gaslight, 1944)
Un rostro de mujer (A Woman's Face, 1941)

Irving CUMMINGS

La dama del club nocturno (Night Club Lady, 1932)
La ley del Talión (The Mad Game, 1933)
Tras la cortina (Behind that Curtain, 1929)

Michael CURTIZ

Alma en suplicio (Mildred Pierce, 1945)
Angeles con caras sucias (Angels with Dirty Faces, 1939)
El barrio contra mí (King Creole, 1958)
Detective 62 (Private Detective 62, 1933)
El infierno negro (Black Fury, 1935)
Flamingo Road (1949)
Kid Galahad (1937)
Mandalay (1934)

The Man in the Net (1959)
Matando en la sombra (The Kennel Murder Case, 1933)
Para ella un solo hombre (The Helen Morgan Story, 1957)
Punto de ruptura (The Breaking Point, 1950)
The Unsuspected (1947)
Veinte mil años en Sing Sing (20.000 Years in Sing Sing, 1933)

Harold DANIELS

Roadblock (1951)

Jules DASSIN

La ciudad desnuda (The Naked City, 1948)
Fuerza bruta (Brute Force, 1947)
Mercado de ladrones (Thieves's Highway, 1949)
Noche en la ciudad (Night and the City, 1950)
Two Smart People (1946)

Delmer DAVES

The Red House (1947)
La senda tenebrosa (Dark Pasagge, 1947)

Charles DAVID

Lady on a Train (1945)

Frederick De CORDOVA

Her Kind of Man (1946)
Illegal Entry (1949)

Roy DEL RUTH

Los desaparecidos (Bureau of Missing Persons, 1933)
El halcón (Dangerous Female/The Maltese Falcon, 1931)
El guapo (Lady Killer, 1933)
Red Light (1949)
Pequeño gigante (Little Giant, 1933)
Stop, You're Killing Me (1953)
¡Taxi! (1932)

Cecil B. DeMILLE

La juventud manda (This Day and Age, 1933)

André DeTOTH

Crime Wave (1945)
Dark Waters (1944)
Hidden Fear (1957)
Monkey on my Back (1957)
Pitfall (1948)

William DIETERLE

The Accused (1949)
Cartas a mi amada (Love Letters, 1945)
Ciudad en sombras (Dark City, 1950)
El doctor Sócrates (Dr. Socrates, 1935)
Fog Over Frisco (1934)
From Headquarters (1933)
The Great O'Malley (1937)
Un hombre acusa (The Turning Point, 1952)
Hombre de leyes (Lawyer Man, 1932)
Satan Met a Lady (1936)
The Secret Bride (1935)
Soga de arena (Rope of Sand, 1949)

John Francis DILLON

The Big Shakedown (1934)
El dedo acusador (The Finger Points, 1931)
One Night at Susie's (1930)

Edward DMYTRYK

Encrucijada de odios (Crossfire, 1947)
The Falcon Strikes Back (1943)
Historia de un detective (Murder My Sweet, 1944)
The Sniper (1952)
Venganza (Cornered, 1945)

Walter DONIGER

The Steel Jungle (1956)

Gordon DOUGLAS

Between Midnight and Dawn (1950)
Comme Fill the Cup (1951)
Corazón de hielo (Kiss Tomorrow Goodbye, 1950)
I Was a Communist for the FBI (1951)
Mara Maru (1952)
Walk a Crooked Mile (1948)

Edwald A. DUPONT

Scarf (1951)
Su señoría se divierte (The Bishop Misbehaves, 1935)

Allan DWAN

Ligeramente escarlata (Slightly Scarlet, 1955)

B. Reeves EASON

Murder in the Big House (1942)
Murder on the Waterfront (1943)

Cyril R. ENDFIELD

Try and Get Me (1950)
The Sound of Fury (1952)
The Underworld Story (1950)

Ray ENRIGHT

Angels Wash their Faces (1939)
The St. Louis Kid (1934)

Chester ERSKINE

Midnight (1934)
Take One False Step (1949)

Harry ESSEX

I, the Jury (1953)
Mad at the World (1955)

John FARROW

Alias Nick Beal (1949)
Calcuta (Calcutta, 1947)
Las fronteras del crimen (His Kind of Woman, 1951)
The Invisible Menace (1938)
Mil ojos tiene la noche (Night Has a Thousand Eyes, 1948)
Plunder of the Sun (1953)
El reloj asesino (The Big Clock, 1948)
The Saint Strikes Back (1939)
The Unholy Wife (1957)

Where Danger Lives (1950)

Leslie FENTON

Stronger than Desire (1939)
Tell no Tales (1939)
Felix E. FEIST
The Devil Thumbs a Ride (1947)
The Man Who Created Himself (1951)
The Threat (1949)
Unidos por el crimen (Tomorrow Is Another Day, 1951)
The Woman Is Dangerous (1952)

Mel FERRER

The Secret Fury (1950)

Richard FLEISCHER

Armored Car Robbery (1950)
Bodyguard (1948)
The Clay Pigeon (1949)
Follow Me Quietly (1949)
The Narrow Margin (1952)
Impulso criminal (Compulsion, 1958)
Sábado trágico (Violent Saturday, 1955)
Trapped (1949)

Victor FLEMING

Alcohol prohibido (The Wet Parade, 1932)

James FLOOD

All of Me (1934)
The Mouthpiece (1932)
Off the Record (1939)
Such Women are Dangerous (1934)
Undercover Man (1932)

Robert FLOREY

The Crooked Way (1949)
Dangerous to Know (1938)
Danger Signal (1945)
Daughter of Shanghai (1937)
Disbarred (1939)
The Florentine Dagger (1935)
Un hombre de suerte (The Hole in the Wall, 1929)
I Am a Thief (1934)
King of Alcatraz (1938)
King of Gamblers (1937)
Lady Gangster (1942)
The Murders in the Rue Morgue (1932)
Parole Fixer (1940)
Roger Touhy, Gangster (1944)

John FORD

Four Men and a Prayer (1938)
El intrépido (Born Reckless, 1930)
Pasaporte a la fama (The Whole Town's Talking, 1935)

Eugene FORDE

Blacklash (1947)
The Great Hotel Mystery (1934)
Midnight Taxi (1937)

Lewis R. FOSTER

Crashout (1955)
Love Letters of a Star (1936)
Manhandled (1949)

Norman FOSTER

Estambul (Journey into Fear, 1942)
Fair Warning (1937)
Sangre en las manos (Kiss the Blood Off My Hands, 1948)
The Woman on the Run (1950)

Gene FOWLER

Gang War (1958)

Hugo FREGONESE

Martes negro (Black Tuesday, 1955)
Man in the Atic (1953)
My Six Convicts (1952)
Murallas de silencio (One Way Street, 1950)

Seymour FRIEDMAN

Loan Shark (1952)

Samuel FULLER

La casa de bambú (The House of Bamboo, 1955)
El kimono rojo (The Crimson Kimono, 1959)
Manos peligrosas (Pick-Up on South Street, 1953)

John GAGE

Hedda Gabler (The Velvet Touch, 1948)

Tay GARNETT

El cartero siempre llama dos veces (The Postman Always Rings Twice , 1947)
Cause for Alarm (1951)
Con su misma arma (Slightly Honorable, 1939)

Otis GARRETT

Exile Express (1939)
Lady in the Morgue (1938)

Marion GERING

Damas de presidio (Ladies of the Big House, 1931)

Peter GODFREY

Cry Wolf (1947)
Las dos señoras Carroll (The Two Mrs. Carroll, 1947)
Please Murder Me (1956)
The Woman in White (1948)

Michael GORDON

La araña (The Web, 1947)
Mujer oculta (Woman in Hiding, 1950)

Robert GORDON

Blind Spot (1947)

Edmund GOULDING

El callejón de las almas perdidas (Nightmare Alley, 1947)
No estamos solos (We Are not Alone, 1939)

Alfred E. GREEN

Dark Hazard (1934)
League of Frightened Men (1937)
The Narrow Corner (1933)
Smart Money (1931)
Nick GRINDE
Jailbreak (1936)
King of Chinatown (1939)
Public Enemy's Wife (1936)

Charles HAAS

The Beat Generation (1959)
Girls Town (1959)

Hugo HAAS

Bait (1954)
Hit and Un (1957)
Hold Back Tomorrow (1956)
The Other Woman (1954)
Strange Fascination (1952)

Alexander HALL

Alias, la condesa (Madame Racketeer, 1932)
The Amazing Mr. Williams (1939)
El club de medianoche (Midnight Club, 1933)
Dejada en prenda (Little Miss Marker, 1934)
Yo soy la ley (I Am the Law, 1938)

William HAMILTON

Seven Keys to Baldpate (1935)

Byron HASKIN

The Boss (1956)
Al volver a la vida (I Walk Alone, 1948)
Too Late for Tears (1949)

Henry HATHAWAY

Barreras de orgullo (Bottom of the Bottle, 1956)
El beso de la muerte (Kiss of Death, 1947)
La casa de la calle 92 (The House on 92nd. Street, 1945)
Correo diplomático (Diplomatic Courier, 1952)
Envuelto en la sombra (The Dark Corner, 1946)
The Fourteen Hours (1951)
Johnny Apollo (1940)
Niágara (Niagara, 1953)
13 Rue Madeleine (1946)
The Witching Hour (1934)
Yo creo en ti (Call Northside 777, 1948)

Howard HAWKS

El código penal/Código criminal (The Criminal Code, 1931)
Scarface, el terror del hampa (Scarface, shame of a nation, 1932)
El sueño eterno (The Big Sleep, 1946)
Tener y no tener (To Have and Have Not, 1945)

Stuart HEISLER

Among the Living (1941)
La llave de cristal (The Glass Key, 1942)
I Died a Thousand Times (1955)

Storm Warning (1951)

Hobart HENLEY

Roadhouse Nights (1930)

Paul HENREID

Girls on the Loose (1958)
A Woman's Devotion (1957)

Ben HETCH

Angels Over Broadway (1940)
Crime whithout Passion (1934)
El espectro de la rosa (Specter of th Rose, 1946)
The Scoundrel (1935)

Howard HIGGINS

Hell's House (1932)

George HILL

El presidio (Big House, 1931)
Los seis misteriosos (The Secret Six, 1931)

Alfred HITCHCOCK

Encadenados (Notorious, 1946)
Extraños en un tren (Strangers on a Train, 1951)
Falso culpable (The Wrong Man, 1956)
El proceso Paradine (The Paradine Process, 1947)
Rebeca (Rebecca, 1940)
La sombra de una duda (Shadow of a Doubt, 1943)
Sospecha (Suspiction, 1941)
Vértigo (Vertigo, 1958)
Yo confieso (I Confess, 1953)

Jack HIVELY

The Spellbinder (1939)
Street of Chance (1942)

James HOGAN

Arrest Bulldog Drummond! (1938)
Queen of the Mob (1940)
Scandal Street (1937)

Jerry HOOPER

The Naked Alibi (1954)

Harry HORNER

Beware, my Lovely (1952)
A Life in the Balance (1955)
Vicki (1953)
The Wild Party (1956)

David HOWARD

Border G-Men (1938)

William K. HOWARD

Back Door to Heaven (1939)
The Trial of Vivienne Ware (1932)

H. Bruce HUMBERSTONE

Charlie Chan en la ópera (Charlie Chan at the Opera, 1936)
Ladies Love Danger (1935)
¿Quién mató a Vicki? (I Wake Up Screaming, 1942)

John HUSTON

Cayo Largo (Key Largo, 1948)
El halcón maltés (The Maltese Falcon, 1941) La jungla de asfalto (The Asphalt Jungle, 1950)

Boris INGSTER

Southside 1-1000 (1950)
Stranger on the Third Floor (1940)

Pat JACKSON

Shadow on the Wall (1950)

Leigh JASON

Lady for a Night (1941)
The Mad Miss Manton (1938)

Nunnally JOHNSON

Black Widow (1954)
Night People (1954)

Nathan JURAN

The Crooked Web (1955)
Highway Dragnet (1954)

Joseph KANE

Accused of Murder (1957)
Hoodlum Empire (1952)
Notorious Mr. Monks (1958)

Leslie KARDOS

The Strip (1951)

Phil KARLSON

The Brothers Ricco (1957)
Calle River 99 (99 River Street, 1953)
Cara cortada (The Scarface Mob, 1959)
El cuarto hombre (Kansas City Confidential, 1952)
Five against the House (1955)
Hell's Island (1955)
El imperio del terror (The Phoenix City Story, 1955)
Tight Spot (1956)
Trágica información (Scandal Street, 1952)

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